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THE AUTHOR & JOURNALIST



WHY MORE WOMEN WRITERS
DON'T SUCCEED

By BETSY LOGAN



BUILDING A CAREER

By H. BEDFORD-JONES



STEPPING UP THE INTEREST

By J. ALBERT MALLORY



20 YEARS OF INTERVIEWING

By J. E. BULLARD



THE NEWS SLANT IN FICTION

By ED BODIN



NO CHICKENS FOR ME!

Writes GEORGE ALLAN ENGLAND



Literary Market Tips—Prize Contests—Trade
Journal Department

AUGUST, 1931 ❖ 20 CENTS

THE AUTHOR & JOURNALIST

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WILLARD E. HAWKINS, *Editor*

David Raffelock *Associates* Harry Adler
Thomas Hornsby Ferril John T. Bartlett

JOHN T. BARTLETT, *Business Manager*

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THE ANNOUNCEMENT, widely circulated through the Associated Press, that George Allan England is giving up writing to start a chicken farm, has been mailed to the A. & J. in clipping form by an astonishing number of subscribers—usually accompanied by the question, "How about it?"

Mr. England was quoted as saying, "There simply isn't a living in the writing game any more. The newcomer to the fiction racket hasn't a chance today—it is hard enough for the old-timers to keep the wolf from the door."

Well, how about it? The popular author, writing from Bradford, N. H., sees fit to speak for himself in the following communication, just received:

STOP! LOOK!! LISTEN!

BY GEORGE ALLAN ENGLAND

SOMETIMES the most trivial incident will lead the unwary into a peck of trouble. I know, because it's recently happened to me. Let my experience serve as a warning to others. When dealing with reporters, Stop! Look!! Listen!!! For any reporter, especially if he be afflicted with what he misguidedly considers a sense of humor, may cause you infinite grief and dule.

Not long ago a bright young reporter on a small-town paper interviewed me about my last winter's trip to Mexico. At the end of the interview, he casually asked my opinion about his chances of breaking into the fiction field. Sizing him up as unpromising material, I thought it kind to discourage him, and therefore advised him to forget fiction and go to raising chickens.

The bright young man didn't take my advice

about keeping out of fiction. On the contrary, he rushed right in where angels nowadays sometimes fear to tread. He girt up his loins and produced a fictional masterpiece, to the effect that I was "leaving literature flat on its back," that I was buying "a tidy little chicken ranch," and was taking "my missus" (elegant diction!) to live a life of rustic and gallinaceous peace.

This canard exploded with a loud, reverberating bang! right in my face, and somewhat dazed me; but I took it rather as a merry jest, till lo and behold you, one of the big news-distributing agencies wired it all over the U. S. A. and Canada. My clipping bureaus began shooting me envelopes full of articles under all kinds of fancy heads, telling about my defection from the ranks of authorship, and making whoopee with me. The jinnee was entirely out of the bottle, and no amount of ring-rubbing could coax it back again. Some papers even editorialized on my wisdom in abandoning Parnassus for poultry, and put into my mouth words such as I had never even dreamed of uttering.

To cap all this, the lunatic fringe from everywhere began bombarding me with—not fan-mail, but hen-mail. Cranks and axe-grinders tried to sell me fowl-farms, chicken-coops, duck-dumps, pigeon-pens, turtle-traps, broiler-brooders, cracked-corn, louse-liniment, bird-baths, and God knows what. One of the big screen-news corporations rushed a five-ton truck up to my summer camp in the New Hampshire woods, with sound-recording apparatus, cameras and a full crew, to get reels of my chickens and me—chicken reels, so to speak. They wanted to record me sitting among my thousands of peeping pets. When they found no peeping pets, but discovered me hammering away as usual on my typewriter, they swore more terribly than Uncle Toby's "armies in Flanders," and profanely asseverated that it was a Gehenna of a joke on them, as the expedition had cost \$500. Talk about your wild-geese chases, with only a canard to show for it!

With me it is a case of "Nix on the chix!" Also on the ducks, pigeons, squabs, pigs, cows, turtles, bees, or what hast thou. My only use for chickens, at my age, is to eat 'em before they're born or after they're dead. Some men are born to poultry, others acquire poultry, still others have poultry thrust upon 'em. But I decline. As a poultry-fancier I am so only in a gustatorial capacity. And probably from now on, I shan't want even to look a chicken a la king in the eye. Nor yet a duck—and certainly not a canard.

All this demonstrates how exceedingly careful we have to be when talking for publication. No matter how remote the village or how insignificant the newspaper, the magic winds of telegraphy may in a moment whisk our words to the four winds, and then we're in for every kind of absurdity and annoyance. This chicken business has surely given me an awful jolt on my bump of caution. It has been painful enow. But if it has taught me a lesson, which I can pass along to the writing fraternity, a lesson of "Be Confoundedly Careful What You Say!" it hath not been in vain.

THE AUTHOR & JOURNALIST

August, 1931

Why More Women Writers Don't Succeed

BY BETSY LOGAN



Betsy Logan

ONCE upon a time, when I was a very young and serious society editor, a young woman breezed into my office to see about working in my department.

"I want it only for a short time," she chirped, "as a preparation for magazine writing and the publication of several novels I have in mind. I would not take this position except for the fact that I've always heard that you must have newspaper experience to write for magazines."

Just that morning, my assistant had come in wearing a diamond ring on her left hand and I had gone panicky at the idea of having to paste the future book myself. Much as I instinctively disliked my caller, I told her there might be a chance in the future.

"What would my hours be?" She fixed me with a belligerent stare as if defying me to do my worst.

"You'd have to get here by ten every morning and stay until six," I began bravely. "I come at two, every afternoon, and stay until they don't need me. Sometimes it is midnight. Sometimes one or half-past one. In that way, the city editor always has someone here in case a society story breaks."

My visitor's look became even more belligerent. "Seems like long hours to me. What would I have to do?"

"Oh, paste up the future book—that is, clip out all future dates from all the papers, others and our own, and see that they are safely pasted in our reference book,

which we call a future book—read the marriage licenses, phone the best of them, answer the phone, verify and rewrite the clippings under today's date to make up tomorrow's column, make a round of the best hotels so the managers won't forget us when something breaks, copy futures from their reservation books, stop at the photographer's to keep our morgue in new pictures, go—"

"It all sounds so trifling," interrupted the girl. "Don't I go to the opera and write my impressions of the scene and to the horse show and describe the clouds soaring above the treetops and the zephyrs fluttering the gaily-hued awnings?"

I picked up my neglected copy and began to number pages as I replied:

"I do the operas and horse show myself. Besides, we don't use impressions and descriptions. We use *news*. Fluttering awnings are not news. And just know this: Lots of nights you'll have to stay here and read copy and proof and maybe you'll have to break a few engagements with people you want to see." I was thinking of the dance I was missing that night and the boy who was taking another girl because I had to work. "If I were you I'd think twice before I took a job like this. I'd decide whether or not I wanted to give up dances and bridge parties and being in amateur shows and spending quiet evenings at home with the folks. My advice to you is to get a job selling stockings in a department store."

The young woman gathered up her gloves and handbag.

"I see I'm not wanted here. You've done nothing but make excuses. You are evidently too afraid of losing your job to permit me to work here. I could do much for your section but I can see that your fear and jealousy won't permit me to even try!"

And the door banged.

THAT young woman exemplified, although at that time I lacked the discernment to know it, nearly all the things that mitigate against women succeeding in the business of writing. In short, she was not willing to pay the price for success.

And that price includes:

Settling down to earnest, hard work.

Working on hours.

Giving oneself wholeheartedly to becoming a success.

Using common sense.

Striving to produce work editors will like.

Permitting each editor to run his business as he pleases.

Taking rejection after rejection and coming back for more.

Studying methods, markets, and make-up.

In the first place, no woman can hope to succeed if she goes at the business of writing in a haphazard way that would not be tolerated in any business office, even if the offender were a slip of a girl fresh from school, trying to find herself in her first job. Yet a writer will go on in this hit-or-miss way, year after year, and wonder why she is not succeeding. A woman who takes a job in an office does not drift in and out as she pleases, yet a woman who writes at home will let half a dozen things about the house keep her from working on the story that is seething in her brain.

I never had any success in my free-lance work until I learned to work like any other working person, realized that work came before a charming home straightened up, shopping, social affairs. True, I did not go so far as to take an office in town, but I did fit up one in the third floor of my home and put into it everything I would have put into the town office, a desk with four deep drawers—for manuscripts with homing-pigeon tendencies—typewriter desk, filing cabinet, a table, reading lamps, bookcases and all the reference books I could remember.

And I go to that office as regularly as I would to one in town. Sometimes I spend the time bringing my market book up to the minute, noting changes in the editorial rooms, consolidation of magazines, or the discontinuation of them. Sometimes I fix my files. Sometimes I look over the magazine and syndicate sections for which I write. Sometimes I read what the famous ones of the literary world have done. No matter what the task—and you see it is not always writing—I do it as a means of getting ahead in my business, just as if that business were buying and selling merchandise.

If writing at home does not work out well, it is better to take desk room in the business section of your city. This method was adopted some years ago by a young woman who began her career with me on a newspaper. When she felt she had progressed beyond the local room, she took desk-room in an office, paying \$10 monthly, and she went to that desk as regularly as if she were a clerk in a department store.

She wrote everything that came to her mind—short-stories, magazine articles, syndicate stuff, hack work, boosting literature for organizations. In time she got her work systematized, made worth-while connections, and created splendid markets.

Now she never makes less than \$10,000 a year, maintains a home for her mother and herself, dresses well, drives a car, and takes her mother for an annual, even if short, trip to Europe.

ON the other side of the picture is a friend who believed in inspiration with a capital I. She chirped about her work being entirely inspirational and she drifted along waiting the divine urge. She made a connection with a newspaper, writing fillers for its woman's page and Sunday magazine section—this was before the Sundays became so addicted to syndicated material—and some weeks she was inspired to write quite a goodly array of fillers. Other weeks the muse did not urge and the fillers were not forthcoming. And the wailing of the editor—a woman—that she was not being supplied with sufficient fillers made no impression. To each entreaty for a definite amount each week the writer would amiably respond, "My work is inspirational, you know." Eventually, the editor moved on to New York and her successor did not care for inspiration at all.

Since then, that woman never has been able to establish a definite connection. She attributes her lack of success in landing to favoritism, partiality, the editor's desire to help younger and more attractive writers—you know the usual excuses of the unsuccessful—shutting her eyes to the fact that she was unable to see and seize the great opportunity she had. If she had been alive to her small job and its great possibilities she would have made herself indispensable to the department and undoubtedly the editorship would have been given her upon the editor's resignation.

Another pathetic unsuccessful woman owes her failure to lack of appreciation of

the need of being businesslike in the writing profession.

This charming woman was engaged by a kindly editor to do special features. It was work she liked and did well. It attracted attention and resulted in a few other contacts that could have been worked up into worthwhile connections. Business reverses came to her husband and the woman decided to care for her home herself. She dismissed the maid and did work for which she was unfitted and which used up so much time and energy she had neither left to devote to her beloved writing.

When the business over which her husband presided righted itself, a year or so later, the kindly editor who believed in her had retired to his country place to raise dahlias and the other prospective markets were favoring other writers.

The woman was not the type that stands up under discouragement. Her first few rejection slips broke her spirit. Upon receipt of the second installment of cunning little tokens beginning "We regret," she gave up further endeavor, a disappointed, sorrowful creature.

One of the best-equipped women writers in my list of acquaintances, speaking of mentality, imagination, and a flair for writing as equipment, is the victim of her inability or unwillingness to study her markets. She will write a brilliant tale of college life and send it to a magazine known for its dignified appeal to older readers. She will do a jazzy little blurb of sophisticated adolescents and mail it to a Sunday School paper for no other reason than that she has heard that particular editorial office is buying extensively. She actually wrote a charmingly alive story of a flapper who tried to be an actress, then turned to the young business man who had been her devoted slave, and sent it to a high-grade periodical specializing in Parisian letters devoted to correct attire.

Her utter inability to decide what to do with her script carries out what Mrs. George Horace Lorimer one day told a group of newspaper women. She said that her husband gets everything first, that anyone who writes tries the precious manuscript, no matter what the subject, on *The Saturday Evening Post*. Everything from household hints to material that could find place only in *The Literary Digest*, even fairy tales suitable only to the most juvenile of readers, find their way to Independence Square, Philadelphia.

One woman writer, according to Mrs.

Lorimer, failed utterly because of her too close adherence to plots already published. Whenever she read a story, it reminded her of a similar experience of her own or of someone she knew and forthwith was received in the *Post's* editorial rooms a tale, often spritely enough, sufficiently interesting, too, but so similar in tone, plot, action, to the one already published that it had no value to the magazine.

The reason an acquaintance of mine is not succeeding is because she dropped into a rut several years ago when she began her career as a writer. She gained a small degree of success with the lesser-known woman's magazines which liked the sentimental, sweetly-sweet type of story she write. In time even her markets began to change, to demand more spritely tales, and rejection slips took the place of checks.

Whether she would not, or just could not, adjust herself to the new order of things, I don't know. But this I do know: She refuses to write any other type of story and patiently writes her sweet little yarns, all a-drip with moonlight and honeysuckle and lovers' quarrels and reconciliations, in stilted, almost *Godey's Lady Book* style, painstakingly copies them on her typewriter and mails them hopefully. About once in two years one is accepted.

I asked her why she did not try to be a little more up-and-coming in her work and she held forth long and volubly on the need of *someone* writing the sweet, old-fashioned story that could do no harm, and just as long and just as volubly on the great harm—in her estimation—the present popular tale is doing the rising generation.

ONE young woman I know permits everyone and anyone to interrupt her work. Were she clerking in a store, or merrily batting the typewriter in an office, she would not think of permitting her time to be taken up by visitors. Yet in her own home, where all her writing is done, she puts down her story in its most absorbing part and listens willingly while some friend confides her ideas on the stock market or relates the infinitesimal details of the latest quarrel with a boy friend.

And then she wonders why she is not forging ahead as are the others in a small writers' club to which she belongs!

Not that I advocate a slavish life devoid of all contact with one's friends. And most certainly I decry the more prevalent method of working like mad for a period and then doing nothing for a corresponding period.

That was the way I worked at the time I sold my first articles to *The Saturday Evening Post*. After talking the subject over with Mr. Lorimer, I fairly lived in my third floor office. Early morning, sometimes as early as six o'clock, found me hitting on all cylinders of my trusty machine and oftentimes midnight found me still going strong. I rewrote and polished and eliminated and added furiously. I nearly wore out myself, my machine, the patience of my family.

After the articles were delivered, I did absolutely nothing but loaf and talk about my success. I fairly pestered my friends, compelling them to neglect their work to listen to me talk about mine. I made myself a nuisance, generally, for fully as long a period as it took to write the screeds.

I am positive that my lack of success in those early days was because I wrote in such a haphazard manner. Real success did not show over the literary horizon until I became sold on the working-on-hours idea. Now I am firmly convinced that the hours plan will cause one to forge ahead as nothing else can.

Nor should the exigencies of one's existence be permitted to sidetrack the plan of working on hours. I have known it to be successful in instances where, at first glance, it seemed impossible.

In this class, a few years ago, was a young woman who is now the proud author of three books. She wanted to write, wished to do so with an ardor and singleness of purpose that brooked no obstacles. There were three youngsters to be considered, one not much more than an infant, the other two nearing school age. This mother arranged a schedule that coincided with the rules of training she had formulated for the children and she adhered to it, except for such unavoidable intermissions as illnesses made. She divided the day into parcels of so many minutes each and kept herself and family strictly to these parcels. She played with the youngsters, watching their reactions, gaining information that was to make copy later. She took them to the nearby park for their airings, still clinging to her schedule, carrying paper and pencil with her, playing with the children for ten minutes, then letting them rest or play by themselves for ten minutes while she wrote, always with the promise that "the story" would be read to them at the end of the ten minutes.

From the first she interested the youngsters in her work and as all the writing she did was for the amusement or enlightenment of children, she found her own a

source of much help. In many instances, these tots, at the completion of the story, would plead for a different ending. To this day, the mother claims that the literary needs and wants of her children saved her many a rejection slip. She also claims she never could have accomplished her great amount of writing had it not been for her schedule and the fact that she compelled herself to strict adherence to it.

A widely known woman writer whose delicious love stories appear in the biggest of the magazines worked with me on a newspaper in the heyday of our youth. She was the worst drifter I ever knew. She sauntered in and out of the office until she nearly drove me crazy. In the midst of the wild excitement of telephoning for gowns the afternoon before the First Assembly, she would become dreamy-eyed and gaze out of the window while she rhapsodized over the purple sunset shot with rose. She had to be fairly flung out at night so that she could catch her train and then, ten chances to one, she lost it by dreamily sauntering along admiring color effects in store windows as if railroads were unknown.

My paper kept her on only because one of the executives took an interest in her. She came from his part of the South and, to him, she represented the beloved scenes of his boyhood.

Presently, even this kindly individual realized that something would have to be done. He sent the girl back home, to starve, he told her, if necessary. He commanded her to keep on with her fiction, for which she seemed to have a flair. He even planned hours for her. Her first bit of a love story he accepted, but warned her he'd take no more, suggesting that she try the woman's magazines, especially those near enough to her home for her to talk over her work with any kindly editor she could find.

It was an awful struggle for the girl—the making of herself over from an easy-going drifter, putting off until tomorrow everything she could, to a reasonably businesslike person working on a fairly well-kept schedule. Only the stern necessity of providing for herself kept her to it. To-day her name commands attention in all the big magazine offices.

AND topping all others of those early newspaper days is a young woman whose earnings last year approached the tidy sum of fifty thousand dollars.

To be sure, this young woman always has worked on a stiffer schedule than any of

the others of us would even consider. She is at her desk every morning at 9 o'clock. Her lunch consists of rice pudding and coffee, eaten at her desk while the free hand wields the blue pencil. She thinks nothing of working until midnight, of phoning friends at the last minute that the dinner and theatre party must go on without her. She has worked like that for a dozen years, but in that time has acquired a beautiful suburban home filled with exquisite objects picked up in the every-other-summer trips abroad to which she treats herself, and an-

other home in the mountains of upper New York state, a treasure trove of early American art, guarded by pedigreed dogs of stupendous value. And all along the years she has driven expensive cars and dressed like a million dollars well spent.

It is no wonder I am sold on the idea of working hard to achieve success. So I drive myself to my third-floor office, for my little four-hours-a-day, whether I want to go or not.

And, human nature being what it is, it is mostly *not!*



Building a Career

BY H. BEDFORD-JONES

No. 7 in "The Graduate Fictioneer" Series



H. Bedford-Jones

WHAT chance has the graduate writer?

We all know that the new writer has every chance in the world; but what chance has the chap who has already broken into the game? Well, he hasn't a great deal of chance, unless he pays some attention to

the sales psychology of his business.

This trite phrase, "sales psychology," is a good mouthful. As here used, it means the selling powers of the writer, his outlook on the sales aspect of his business, his reactions and actions as regards merchandising and its problems, in his own line of work. He has to sell his first few stories to the editors. Once broken in, he must keep on selling his name and his stories to the people who read his first efforts. The demand is created by the magazine readers, and he must keep that demand brisk. So runs the dictum as generally accepted.

This, however, is only one angle of the matter, and sounds smarter than it really is; because you can't sell to the readers unless you reach them through the editors. You have sold a few magazines, your name is known to the editors—and your problem is to keep on selling stories, until you have

the wheels of the fiction mill greased to run smooth and turn out good acceptable stuff as a matter of course.

The obvious answer is, naturally, to keep grinding out stuff so good that it can't be turned down. But there is more to it.

Being known in a certain magazine office, you can establish a mail contact that is infinitely superior to any personal-acquaintance contact, by taking advantage of the fact that the editor is only too glad to coddle you along. Remember, he revels in the glory of "discovering" new writers and building up popular names. It is his best bet to escape oblivion himself.

Therefore, it will pay you richly to write him and get a frank statement of what he likes personally. Enter into a correspondence with him. Don't bore him or impose on his time, of course, but extract all you can as to his likes and his pet aversions. Every editor has these, and you can't discover them by "studying the magazine." I know one editor who won't even read a story if a Japanese is in it, and this is a prime example of what I mean. Another editor, a competitor, admits a great liking for Japanese characters. This one bit of knowledge has served me well indeed, but it is merely introduced to prove my point. A concrete detail of a rather broad and indefinite plan of campaign, which includes not only characters, but the editor's entire battle-front.

You can extract from him without the least trouble, a personal statement of what he is trying to do with his magazine, and

the sort of people he aims it at, which will be invaluable to you in a business way. Nine editors out of ten aim their magazines at the general public, which does not pretend to much have culture or education; but every editor has a different way of shooting at this public and trying to hit the mark. Each man has found, or thinks he has found, that his readers like or dislike certain kinds of stories, certain lengths, and certain styles. He combines this theory with his practical editorial details of expense, length, and so forth.

You come along with a story that suits his theory, and he grabs it. You keep coming along with stories that suit his theory—which in turn suits his circle of readers—and he hangs on to you hard. This is one form of sales psychology.

A HIGHLY important feature of the business is that you can't sell the same old thing over and over, year after year. When you buy a new auto, you want a new one, with different gadgets and trimmings and looks, even if it has the same old power plant. Your problem is to turn out the same old kind of a story, with new trimmings. This takes ingenuity, and if you have it, you can be something more than a flash in the pan.

The same old thing, yes, with some new kick to it, some new angle. A few nights ago Gardner was occupying the pulpit when Les White dropped in, after a hard day's detecting on a bunch of gangsters, and announced that he had a new idea for a story. The idea was to open the story with a murder, show that the murder was committed by a man long since hanged and buried, and then show how the hanged man had actually been resuscitated.

Gardner: "That isn't new. It's old as the hills. Put a new angle to it."

White: "Easy to say. But how?"

Gardner: "Don't open with the murder. Open with the face of the hanged man seen on a foggy night by the undercover man who ran him down. Thinks it's an illusion. Other people see him. His hanging and burial are established facts. The cop who brought him in meets him face to face and becomes the jest of the whole force, and so on. Work up your incredible theory. You've got some actual way of bringing a hanged man to life, have you?"

White: "Sure. It's been done. But I don't quite see the story element in it."

Gardner: "That's not hard. The judge and prosecutor who hanged him get threat-

ening letters. The prosecutor is murdered; that comes midway in the story. The hero finds the actual fingerprints of the man who's dead. The grave is opened, a real skeleton is found in the coffin. Then a hophead is fetched in for passing snow, and your hero finds he used to be a medical student, and he lets slip something about swapping corpses. Your hero works out the solution, finds that the hanged man is really alive and at work."

White: "But there's no climax in that!"

Gardner: "There is, if the hero goes on the jump to the judge's house and is in the nick of time to save him from murder—and to bring in the dead man who's really alive. He'll be hanged for the prosecutor's murder, and he won't be swapped for a real stiff this time! There's everything, even to your closing sentence, and it's got a new twist to it also."

True enough, but don't try to sell that story. White sold it first, and it made a hit.

This business of putting old wine in new bottles can be a puzzling and interesting sort of game, if you like. Every once in a while, to see if ingenuity is keeping pace with output, I deliberately take an old story of my own, work it out from an entirely new angle, put in different characters, and sell it joyfully. It is the same old story, but it has an entirely new dress and is a wholly different story.

The reaction of novelty upon sales is immediate and lasting, and need not be stressed further. With it, success is a big step closer. Especially is this true of the graduate fictioneer, who must clinch his hard-won standing with editors and readers by showing them that he is ingenious and doesn't do the same thing twice over.

IN selling anything, you must please your customers; this is imperative. You can write an excellent story that does not please, that may leave an unpleasant taste. In fact, the newly arrived fictioneer is tempted to do just this. He is apt to try to "show up" something or someone, and that is not good sales policy. You want satisfied customers, and the only way to keep them satisfied with stories is to leave a good taste after every story.

Edgar Wallace does this in a very simple fashion, as I find by talking with his admirers. His hero invariably is just a step ahead of the villain. Inspector Smith invariably smells a mouse. He guards against the trap, even though he does not see it,

sufficiently to escape it. He is a bare trifle superior to the wits working against him—just a bare trifle, enough to please the reader immensely. No superman stuff, however. This takes far more cleverness on the writer's part than you would think. It's consummate art; if you doubt me, try it and see for yourself.

Therefore, be pleasing always. Don't jump things at your readers, but let them guess things for themselves—make them do it. When the surprise comes, give them the satisfaction of having foreseen it. If you can do this deftly, it wins every time. It is all too easy to be "smart," to try and show off, usually by destructive comment, and this rarely pleases anyone but ourselves.

If we are building a career in the writing game, we must look ahead—keep our eye on the next year's models and markets. It's not enough to know how to write a story, or to have broken into the game; the competition is far too keen. If we are willing to learn, and do not think too well of ourselves and our work, we have another outlet for sales efforts.

What other people think of our stories reveals a great deal. Most editors will help a promising writer by letting him have the reports of their office readers, which are savagely critical. We can only estimate faults by discovering them, and we can seldom discover them ourselves. The further a writer goes and gets, the more he finds himself dependant upon the editors; the fine-sounding theory that he sells the public is all very well for argument, but his business dealings are actually with the editors. Here is the primary market, and here is where the valuable suggestions and criticisms come from.

REGARDLESS of anything that was said in the chapter on editors, it is on and among the editors that the writer builds his career. Editors, and their assistants, talk over various writers among themselves, and this editorial gossip is rather potent at times.

An exceedingly promising writer of ten years ago, who was selling everything from the *Post* down, double-crossed an editor, tried vainly to lie out of it, and has not sold anything since. I am not suggesting any editorial blacklist—it is not needed. The greatest asset any writer has is his reputation among editors, and this he builds for himself. Even if editors are here today and gone tomorrow, their backstairs talk endures.

Albert Payson Terhune claims that it takes at least ten years of unending labor before any writer can be even halfway arrived. In this statement he shows sound common sense; it is entirely true. Four out of five writers flash in the pan, have brief popularity, and drop out. The fifth sticks to it, and after ten years of hard work, he may have a foothold. Let the writer, then, consider that all of this needful ten years must be spent in constant building of his career, in selling himself as well as his stories, in laying the foundation upon which the rest of his writing life will grow.

In this work of building, what bulks largest in the long run is the tiny details, the tremendous trifles, just as in masonry the strength of the work is not in great blocks of stone, but in the cement. We are apt to overlook and be careless about the little things, yet we can afford to neglect nothing. Tackle the details, not in a rush, but with an eye to ten years from now; this is the best sales psychology existant. The things you say, the daily events, the letters you write, all enter into whole thing.

I was talking with a writer the other day who needed money, but was just sending a two-hundred-dollar check back to a magazine. Why?

"They sent two checks," he said. "They're a careless outfit anyhow, and probably would never have known the difference. I was tempted to use this coin until they asked for it back, but couldn't afford to do it. I expect to stay in the game."

That boy had the right idea.

BOOKS RECEIVED

CANADIAN WRITER'S MARKET SURVEY, Graphic Publishers, Ltd., Ottawa, Canada. \$3.50.

This is an exceedingly well-bound and carefully compiled "Where to Sell" book for writers. It was compiled by the Writers Club of Toronto and covers all types of markets for literary material, magazines, trade journals, syndicates, play producers, photoplay producers, radio markets, etc.,

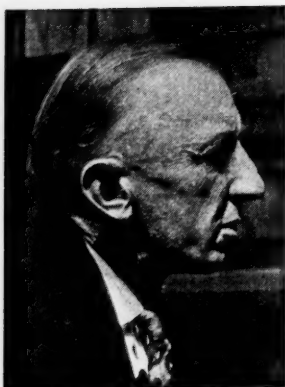
in Canada, Great Britain, and the United States. The emphasis is on Canadian and British markets, naturally, and the book fills a special need for an up-to-date directory in these fields. There is an alphabetical list of markets.

HOW TO WRITE A TALKIE, by Paul Cruger and John Ince. A. D. Freese & Son, \$1.00.

A simplified course in modern screen craftsmanship; condensed but practical.

Stepping Up the Interest

BY J. ALBERT MALLORY



J. Albert Mallory

IN spite of what is frequently said to the contrary all is not grist that comes to the writer's mill any more than all is grist that goes to the flour mill. The miller does not attempt to make flour of the weed seeds, chaff, clods and bits of gravel that are mixed with the wheat.

Before he can make flour he must separate the trash from the grain. The value of his finished product is largely dependent on the care and intelligence with which he selects and cleans his raw material.

The value of a short-story depends somewhat on an author's skill in the mechanical processes of manufacture—composition and story technic—but, above all, it is determined by the care with which he selects the basic material of which the story is composed.

In the past ten years there have been submitted to me, as editor and critic, close to fifty thousand short-story manuscripts. Fully ninety-five per cent of them were utterly worthless, not because they were not well written—many of them were—nor because their authors knew nothing of technic—many of them did—but simply because they were not good stories, and they were not good stories because their authors did not know how to intensify and make interesting the commonplace material with which their minds were stored. And I am sure this statement will be substantiated by the experience of every fiction editor and critic in the land.

There is, in my opinion, no greater service that can be rendered the army of would-be fiction writers than to teach them what constitutes fiction material and how to select it. Before we undertake to make flour, let us be sure that we have good, rich wheat and not trash.

The first essential qualification of a story is that it be *interesting*. There must be in the series of events related something that

seizes the attention and holds it, and that quality I shall designate *inherent interest*, because it is a quality that is inherent, that exists within the events themselves and has an existence aside from any embellishments of style or method of presentation. Strip any good story of everything that has been given it by the technical skill and personality of its author, reduce it to the briefest possible statement of its basic incidents, and you will find that each of those incidents is in itself interesting.

Inherent interest is the quality inherent in some facts that causes us to pay attention to them while we disregard others which lack it. *Unusualness*. There you have it in one word. It is only the unusual, the uncommon, the out-of-the-ordinary that is interesting. The usual, the ordinary, the commonplace is never interesting.

A story is a series of pictures which are formed in the mind of the author and are, by means of word-symbols, conveyed to the mind of the reader. The beauty of those pictures and the depth of the emotional effect they exert upon the reader will depend on the power of the author's imagination and on the accuracy of the mental process by which he selects and combines the basic material of which the images are formed, and that material must be interesting, unusual. The more unusual it is, the more interesting it is, which is tantamount to saying that the best stories are those which report the most extraordinary events.

IMEDIATELY someone is going to protest that much of our best fiction is based on the commonplaces, is composed fundamentally of the accounts of ordinary people doing ordinary things. This I deny emphatically. The commonplace is never interesting, but it can be made interesting by a process of exaggeration, distortion, or intensification. The best artist is not the one who attempts to hold the mirror up to nature, and to represent life as it actually is, but the one who views life as colored and changed by a creative imagination and who attempts not to photograph life, but to interpret it.

The most realistic artist in the world cannot make an interesting picture by selecting a dull, unattractive, commonplace, uninteresting scene and reproducing it exactly as

it is seen by the multitude who are not artists. No amount of skill as a draughtsman or in the mixing and application of colors could make such a picture interesting. A photograph is not a work of art. The ordinary photograph is valuable only when it is a picture of the unusual, and it owes its interest to the unusualness of the scene itself and not to the skill of the photographer.

Any fool with a two-dollar camera can take a picture that for accuracy of detail and fidelity to surface facts is superior to the work of the greatest painter. If the scene depicted be commonplace, that is, something familiar to everyone, the negative will not be worth developing. But an artist (this, of course, includes the art-photographer) can create a picture of the same scene and the result will be something interesting and valuable. The artist will not attempt to portray that scene as it is, he will select some one outstanding feature in that scene and he will exaggerate that feature and color it and so change it as to make it appear unusual, and he will suppress or subordinate other features and details, coloring and distorting them. His finished product will perhaps be recognizable as being based on the same scene that the ordinary photograph represents. One will be interesting and the other not, and the difference in the value and appeal of the two pictures will be due to the fact that the artist selected, cleaned, refined the grist that came to his mill. The artist eliminated the commonplace and worthless, or so changed its form and color as to make it not commonplace.

When the beginning fictionist realizes that a short-story is like an impressionistic painting and not like a photograph, he will exercise more care in the selection of the material of which he makes his stories.

The most of us—even those of us who try to write fiction—lead ordinary, commonplace, humdrum lives and have not learned to observe closely nor to feel deeply. Thus our minds are stored with exactly the same kind of thought material as are those of our neighbors who have no desire to write, but who do desire to be entertained by fiction. If we are to gain and hold the attention of our neighbors with what we write, we must store our minds with the material which has inherent interest, or we must master a process by which the commonplace material in our minds can be made unusual. For the majority of us the former is impossible; the latter is not only possible but comparatively easy.

Whenever there appears a writer whose mind is stored with unusual material, his work is greatly in demand, even if he knows little or nothing of literary technique. Men and women who have lived in strange places, who have had unique experiences, need little skill in writing in order to gain an audience; witness the popularity of Will James, and Trader Horn, to say nothing of many contributors to pulp magazines. It is the inherent interest of these experiences that holds readers. But the real literary craftsman can make intensely interesting stories of the facts with which his mind is stored, even if those facts are the same facts that are familiar to his neighbors. Someone has said that facts are interesting only after they have passed through the mind of an interesting person, which is the same as saying that they are changed and made interesting by making them unusual.

The electricians have a process of intensification that they call "stepping-up." The most commonplace and uninteresting event can by the fiction writer be stepped-up until it becomes interesting, even dramatic. It is a simple process and easily mastered, and when it is understood and practiced by beginners, editors will have fewer poor stories to examine.

LET us select one of the most commonplace and uninteresting events we can think of. I look from the window of my office and I see two men walking along the street. They are just two men among many others doing the same thing. There is nothing about them to attract attention. Ten minutes from now if any of the many people who meet and pass them were to be asked about them, they would have no conscious knowledge of ever having seen them. Two ordinary men walking quietly along a city street—the absolute of the commonplace.

Now let us apply to this uninteresting event that stepping-up process.

First step: The two men suddenly begin to run. What happens? People who before had not noticed them at once become aware of them. They have attracted attention, aroused interest, simply because they are doing something unusual. It is customary for people to walk along the sidewalk and these men are running. Our attention is seized by the unusualness of the event and kept focused there by the question—Why? We wonder why they are running. We look to see if they are pursued, we listen for the cry "Stop thief!" We wonder if there is a fire or a robbery or

some other unusual happening that they are hurrying to witness. Are they trying to catch a train, and why don't they call a taxi?

Finding no satisfactory answer to our questions, we soon lose interest, and go on our way, because, after all, it is really not so extraordinary that two men should run instead of walk. A slight degree of inherent interest has been imparted to this commonplace event by making it mildly unusual, but the interest is not sufficient to hold our attention long. It needs the

Second Step: We learn that these men are running a race. A moment ago we were slightly interested because two men for no apparent reason were trying to get from one place to another by the unusual method of running instead of the usual method of walking. Now our question, why? is answered. A race, a contest, one man pitted against another in a visible exhibition of speed and endurance. Such an event in a crowded city street is decidedly unusual. Our interest, which had begun to flag, is now renewed and intensified. Now another question arises—why are they racing? To answer that is to present the

Third Step: If two men run a race merely to decide which is the better runner we will be interested, but not intensely so, because on the outcome of that race depends nothing unusual. The interest will lie wholly in the race itself. At the end of it conditions will be exactly as they were at the beginning. But if, watching this race, we are aware that something even more unusual will happen as a result, our interest will be greater. Suppose the victor will gain ten dollars and the defeated lose a like amount? We now begin to have a slight personal interest in the contest because to win or lose ten dollars would mean something to each of us personally. We would like to make ten dollars and so we can rejoice with or envy the winner; we would dislike to lose ten dollars and so we are prepared to sympathize with the loser. We consider that ten dollars in the light of our own personal need or desire, and to the extent that this race draws us into it personally it acquires a larger quality of unusualness as compared with interesting events in which our personal feelings are not involved. Therefore our third step in this stepping-up process is the interjection of reward and penalty into the contest. But no one is going to get very excited about ten dollars that belongs to someone else. The reward is not sufficiently large nor the pen-

alty serious enough. To make this really interesting let us make it very unusual. The winner of this race is going to win a million dollars and the loser will be condemned to death. Wow! This race has suddenly become so unusual as to be the most interesting thing we have encountered in a long time. No danger now of our taking our gaze away from those runners until the contest is decided. But we have not reached the limit by any means. We are ready for the

Fourth Step: To this race has been imparted such a quality of unusualness that we are giving our undivided attention to the runners. We now note details that before were not apparent. One runner is a large, strong, perfectly proportioned athlete. The other is small and physically ill-equipped for such a contest. They are both strangers to us. We have no personal concern in the race except that we desire a million dollars and we fear death. But there is one fundamental quality in human nature that can always be depended upon to assert itself if our personal welfare does not stand in the way—and that is sympathy with the underdog. Immediately we become aware of the difference in physique of these contestants, we will transfer our personal sympathies to the little fellow, we will wish that he may win, although it seems impossible for him to do so. We will begin to root for him. And to the extent that this race causes us to identify ourselves with one of the runners it has become more unusual and therefore more interesting. It can be made still more interesting by the

Fifth Step: We are now definitely on the side of the small man, wishing him to win, but with small hope that he will, praying for something to happen to help him. And now we observe that the big man, not satisfied with his natural superior equipment, is taking unfair advantage of his strength and the other's weakness. An open manhole lies ahead, a broken place in the pavement, a carelessly thrown banana peel, and the big man tries to crowd the small one into the hole, cause him to trip on the rough pavement, shove him toward the banana peel. Seeing this, we not only root for the little fellow, we begin to hate the big one. We now wish for more than the victory of one—we desire also the defeat of the other. The race has become more unusual and therefore more interesting. We have stepped up this event almost to the limit. The defeat of the game little man and the victory of the villain seems certain,

but as long as they continue to run there is doubt of the outcome and until the last inch of distance is covered, we are in there rooting for our favorite, cursing his unfair opponent. And now we are ready for the

Sixth and Last Step: The villain has overreached himself, been too sure of his own prowess, too contemptuous of the stamina and intelligence of his rival. In maneuvering to shove the other into the manhole he brought the little fellow into a position favorable for a jump which enabled him to clear it with a decided gain in distance and the big man had to slow down and detour. Our favorite, cool-headed, avoided the broken pavement and the other, rattled by his first misstep, tripped over it, so that he stumbled upon the banana peel and fell, thus enabling the little man to win.

Our breaths, which have been held in suspense, are now let loose in a mighty cheer. We are almost as pleased and excited as if we had won that race ourselves.

THUS is the commonplace made interesting. The simple, uninteresting event of two men walking along a street, raised step by logical step to a degree of unusualness that makes it inherently interesting. This is exactly what must be done by every author who has learned to write the kind of stories that editors buy. If you master this process, you will never lack for story material. The most ordinary happenings in ordinary lives can be stepped up until they become filled with interest, drama, suspense. Try it.



Twenty Years of Interviewing

BY J. E. BULLARD



J. E. Bullard

DURING the course of an important trial the press was well represented. The younger reporters were taking down nearly every word in shorthand. Those who were somewhat older were making more or less copious notes in longhand. The oldest man of them all sat there

without a pencil or a pad in his hands. He made no notes. He did not even appear to be very alert. The first day, those who did not know him felt sorry for him. They looked upon him as being practically down and out and wondered why any city editor would send such a man to cover so important a case. The next day opinions began to change. His paper had more complete reports in earlier editions than any other paper did.

While others were getting their notes into shape to write the story or to telegraph or telephone it, this man went to the nearest available telephone, called his news room, and gave the story over the telephone.

It was detailed and accurate and filled with human interest to a degree that few others were which were not thoroughly rewritten in the news room.

At first thought it would seem that this man was almost superhuman, that he had a marvelous memory, that he was very much out of the ordinary. The facts of the matter are that he was just an ordinary reporter who had sense enough to use his head. He had been covering court trials for more years than many of the younger reporters were old. He knew the procedure by rote. There was little need of his taking any notes, for what little there was different in this trial from all the others he had attended he could very easily remember. The difference between him and the other reporters was largely a matter of experience. He had learned how to get the story and send it in to his news room with the least possible effort and the greatest possible speed, and having mastered all the routine details, he gave his major attention to the human-interest features.

One of the things that I have learned during twenty years of interviewing business men is that it is important to know your story first. Know what you are going to write about, have the story all outlined, at least in your mind, and then get the details from the man who is being in-

interviewed. In fact, it is well to have more than one story in mind.

An example is the case of the man I interviewed at one time in order to get an advertising story. Starting the interview in the direction of the advertising story, I soon found there was something else in which he was much more interested. Accordingly I switched to the story uppermost in his mind, secured the information, wrote the article, sold it and all of us were happy. Had there been but one idea in my mind, and that the advertising story, I never would have been able to write anything salable from that interview.

RARELY do I make many notes when I interview a man. Usually these notes are confined to facts and figures that must be exactly right in the finished manuscript. I have sat down on a Friday afternoon, listened for thirty or forty minutes to the man being interviewed, left him, and written the article the following Tuesday without having taken a single note during the interview. Such an article I have submitted to the person interviewed in the form of proofs and had not a single correction made.

In spite of this, my memory is not good. In order to remember my automobile registration number I have to have the same number every year. Usually when I am introduced to a person I forget his name within five minutes. Sometimes I cannot remember it that long. It took me three years to commit to memory my telephone number. Almost always when I lay anything away in some place where I will be sure to find it when needed, I forget completely where I put the thing. I confess to these defects merely to indicate that the method I use and the method used by the newspaper reporter mentioned do not require a super-retentive memory. As a matter of fact, memory does not appear to enter into it at all. It is largely a matter of acquired knowledge.

I first began interviewing business men back in 1909. These men were engaged in a line of business in which I had already worked for ten years. I knew that business pretty well. I did not have to be told much about its special problems or how they were handled. I could write the story without assistance. The interview was merely for the purpose of securing certain opinions of those being interviewed, toward the end that I could quote them. Naturally, I did not have to take copious notes. Also it did not require a long time to complete

the interview. I knew what questions I wanted these men to answer. I had a very good idea as to what the answer would be in each case and I put the questions and got the answers.

Ever since, I have worked along these lines. When I find it necessary to interview a man about something with which I am not familiar, I make it a point to gather all the information I can about this thing before I call upon the man. I was once asked to interview one of the best known newspaper editors in the United States. Instead of going directly to his office, I started by asking others what they knew about this man. I spent some time in the public library going through every bit of information about him that they had there. I had enough material to write the story before I went near the subject. In case of the library references I made notes of the material that it seemed desirable to use. When I finally talked with the man himself, I had my questions ready and knew what the answers ought to be in nearly every case. Naturally I did not have to take down the entire conversation in shorthand. As a matter of fact, I did not take a single note. The man asked me what I wanted to know, I told him, and he promised to have his statements ready for me in typed form the next day. He did. I got it and wrote the article. The interview itself consumed perhaps as much as five minutes, preparation for it consumed more than an hour.

The president of a large company about which I had written many stories, some of which had come from interviews I had with him, said to me one day: "I don't see how you can get everything so accurately and in such detail when you ask so few questions and make so few notes. You certainly do write good articles about us and I like them. You must have a very remarkable memory."

It would not have been tactful to tell him that all he told me was an old story to me because I had gone through it in another industry years before, so I let it go that I had a good memory. However, I have always been very careful to avoid giving him an opportunity to test that memory in any other way than giving me information for stories and articles.

MY experience has been that the best results from interviewing come from knowing your story thoroughly before you start the interview. I had talked with a certain department-store buyer nearly every

month for a number of years before the time came to write a feature article about the department. When I called upon her in regard to the article she suggested that I talk with the manager of the store and get the information from him. However, instead I wrote the story, submitted it to her for correction and took it to the manager. He placed his O. K. upon it and it was published. That buyer wanted to know how, when, and where I got all the material. She insisted that she had never given it to me, yet it was correct in every detail.

That story was merely an old, old story with a few new angles that made it interesting. Just calling in occasionally for news items supplied all the information that was needed for the story. When one knows exactly what he is writing about, it doesn't require much note-taking to remember the essential and interesting points brought out in an interview. The most striking points will remain in mind anyhow. Usually what one forgets is of so little importance that it would add nothing to the article anyhow.

It has been my experience that when I have to fill a space greater than the two surfaces of a three-by-five-inch card with notes, I have a great deal of difficulty in writing the story and probably it does not sell. If I feel that I do not need to take any notes at all, the resulting story is written with the utmost ease and sells at the

highest price. The reason, of course, is that I am sure of myself when dealing with a matter I know so well that I do not have to take notes. I am not so sure of myself when I have to take copious notes.

Therefore, nowadays when I receive an assignment from an editor to get a story from a certain firm or a certain type of story, I slip the letter into my pocket, probably let the man I am to interview see the letter, and then make what notes I need on the back of the letterhead. First, however, I decide in my own mind just what the story will be, just how I will write, and all other details except the information the person interviewed gives to me.

Although I have never done it, I have often thought it might be a good idea to write the story or article before making the interview, gathering what material is necessary from printed sources to make the article accurate and readable, drawing to a certain degree upon the imagination, and then checking up by actually making the interview. Though I do not write the articles in advance, I will sometimes carry an idea around in my mind for a year or two before I find the right man to interview so that I can develop the idea into a finished manuscript. I have found that the story is the thing and that if you do not have the story well in mind, the interview is likely to be pretty much of a failure.



Portrait of a Man Who Became An Author

BY ALLAN KRECH ECHOLS

HE hears that Max Brand and Sax Rohmer work only an hour a day and live on the Riviera.

Recalls that he wrote an essay once.

Quits his job.

Spends the next three months in speakeasies, telling his friends about the story he's working on.

Calls on an editor and tries to tell him the plot.

Leaves the editor swearing that some other editor will get the privilege of publishing his story because that editor didn't wax enthusiastic over the unwritten story.

Spends his last dollar.

Stalls the landlady with the story about the yarn he's working on.

Becomes desperate and actually spends part of

one day writing the yarn he has been talking about. It concerns a young man of decided literary ability, as yet unrecognized, who finally writes the great American novel in spite of his friends and the landlady who all believe that he's a loafer.

Mails the yarn without revision or return postage to an editor and goes to the speakeasy to borrow money against the check he's going to get for the yarn.

Gets the yarn back a month later with a rejection slip and postage due on it.

Lets his friends know that all editors are saps and log-rollers and that the literary life in America has gone to the demnition bow-wows.

Finally gets back into his old job selling washing machines and goes through life referring to the "good old days" when he was a free-lance writer.

The News Slant in Fiction

BY ED BODIN



Ed Bodin

THE objective I set for myself quite some time ago, namely—to talk to at least one editor a day—has given me a greater insight into the selling end of the writing profession than eleven years with one of the largest publishing companies in America and three years as a newspaper feature writer and editor.

After all, it is what the editor wants that determines what the author should write; and the proof of salable fiction is the check. So in considering salable fiction one proverb stands out above all the others:

The public fiction appetite is whetted by current events.

Writers of salable fiction must be “news-conscious” and be able to sense the public pulse. This applies also to successful editors. Sometimes it is easy to do it—sometimes not so easy; but the author at least can take advantage of current events even though he can’t see into the future and predict tomorrow’s trend of thought.

For instance, one of the greatest pieces of news recently, and which might be used as a barometer, was the overthrow of Mayor Thompson of Chicago and the gang political machine which he stood for. Then, as a further indication of the trend toward clean politics, was the recent investigation of New York City. In other words, Mr. and Mrs. General Public are becoming more interested in government matters, and this interest will continue not only through 1931, but will receive added stimulation from the Presidential campaigns in 1932.

Consequently, for the next eighteen months there will probably be a call for fiction with political background. The public’s appetite for such a diet is now beginning to show itself.

Furthermore, it doesn’t take a great stretch of imagination to see that gang stuff

is on the down grade; and the writers of racketeer fiction should play up the political element more clearly in order to safeguard salability.

Of course, detective and mystery plots will continue on the public diet list as long as we have such cases as that of Vivian Gordon played up so strongly in the newspapers. There is no indication of any let-up in that field.

Once more looking at current events, the tragic death of Knute Rockne gives the author greater opportunity to dispose of a character now and then in an air accident; the public will accept such a story more readily. The submarine expedition to the North Pole, which will be given great publicity in the coming months, is a call for fiction with a submarine locale.

Naturally this might cause a slump in air fiction unless some great feat of aviation brings the subject back on the front pages of the newspapers. The recent round-the-world flight has accomplished this for the time being.

With the increased ocean travel this summer, there is a possibility of some outstanding marine disaster which will make a ready market for sea stories. Authors with any good sea stories in their rejection morgues should hold them ready for quick mailing if some morning the newspapers flash a story of Titanic importance.



The fiction writer cannot afford to neglect his newspaper, not only for future fiction, but because many a rejected story today may be a salable story tomorrow when some current event gives it a stimulant. Writers should not let their rejected stories grow yellow in the trunk of lost hopes. Classify every rejected piece of fiction—for no one knows what tomorrow’s newspaper will reveal. Whenever some current event of national importance seems to give one of these stories a news background, touch it up a bit and let it travel again.

Of course, current events cannot change the human hunger for romance, adventure, and mystery which are the bread, butter, and milk of the fiction menu—but current events do show how these great foods should be served in order to be most tempting.

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THE AUTHOR & JOURNALIST'S LITERARY MARKET TIPS

GATHERED MONTHLY FROM AUTHORITATIVE SOURCES

Junior Trails, 420 Witherspoon Building, Philadelphia, is a new junior paper to be issued beginning with October by the Board of Christian Education of the Presbyterian Church. Elizabeth S. Whitehouse, editor, writes: "We are exceedingly anxious to get in touch with writers of some experience who understand juniors and their interests. While we are anxious to carry stories and articles written from the point of view of good, clean fun, adventure, and information, we are especially anxious to get in touch with writers who can produce stories with at least some religious atmosphere. This does not mean moralizing, and indeed, it should not be too direct. We are particularly anxious for stories that correlate well with our age-group programs, and information about this will be sent to writers upon request. Stories should be from 1200 to 2000 words in length, written with both boy and girl interest, and should avoid, beside direct moralizing, any reference to crime, horror, or characters with any vicious tendencies. We are particularly eager for stories that will show juniors facing up to actual life situations in which they make use of definite Christian standards. This is, of course, quite difficult to do and keep the stories free from sermonizing. We have no use for 'goody-goody' juniors. Articles and fillers should, of course, be simple and brief, and must be interesting from start to finish. Interesting titles are nearly as important as interesting content. Payment is at the rate of $\frac{1}{2}$ cent per word."

Ghost Stories, 570 Seventh Avenue, New York, published by Harold Hersey, is now under the editorship of Stuart Palmer, who writes as follows: "Please call the attention of contributors to the fact that our policy changes at once to thrill fiction, away from true ghost and sweet stories. We require short-stories of 4000 to 7000 words, with atmosphere, horror, and chills; novelettes of 15,000 to 25,000 words, and articles, the latter upon assignment or after discussion with the editor. No natural explanations are desired; nor occult or S. I. S. phenomena dope, but stories of the Benson, Machen, Wells, Doyle types. No articles to appeal to spiritualists, haunted houses or Egyptian mummy stories. We want grue and horror, but it must be deftly and lightly handled. No verse whatever is desired. Payment is made for accepted material as promptly as possible—usually within thirty days—at from 1 to 2 cents a word."

The Bookman, 386 Fourth Avenue, New York, uses literary and critical articles, rather than general and literary articles as previously listed, writes Seward Collins, editor. Very few short-stories are bought. *The Bookman* pays low rates on acceptance.

Railroad Man's Magazine, 280 Broadway, New York, has recently changed its policy, writes Freeman H. Hubbard, editor. "We are using much less non-fiction and fewer photos, and a correspondingly larger amount of fiction. Such fiction must have 100 per cent railroad interest, in accordance with our slogan, 'the human side of railroading.' Short-stories and novelettes of 1500 to 5000 words are sought, also true railroading tales of 500 to 1500 words. We use very few fact items, fillers, or jokes, and seldom buy photos from free-lances. We pay on acceptance at rates of $1\frac{1}{2}$ cents a word up, except for true tales and fillers, which are paid for at 1 cent a word, verse, 25 cents a line; jokes, \$2 each."

Wings, 220 E. Forty-second Street, New York, announces a change in policy. Its requirements, instead of for general aviation fiction, are the same as for *Aces*, companion magazine of the Fiction House group; namely: War-air novelettes with the scene laid on the Western front, from 12,000 to 30,000 words in length; three-part serials of 45,000 words, and verse. Payment is at 1 cent a word on acceptance.

Real Life Stories is announced as a forthcoming new magazine devoted to dramatic stories with plots taken from real life and written in straight fiction style by newspaper reporters. It will be published by Ed Bodin, authors' representative, and Bob Frone, a newspaper man of Detroit, Mich. Reporters and ex-reporters are invited to submit manuscripts dealing with crime, scandal, mystery, romance, and adventure in a dramatic and gripping manner. Stories should run from 4000 to 6000 words. State name of newspaper now or last connected with. Payment will be at 1 to 2 cents per word, payable within month of acceptance. Send manuscripts flat to Ed Bodin, *Real Life Stories*, Plainfield, N. J.

Western Romances, 100 Fifth Avenue, New York, now edited by A. H. Bittner, is very much in need of short-stories from 2000 to 7000 words in length. The magazine also uses novelettes of 10,000 to 15,000 words and novels of 15,000 to 25,000. Verse of from eight to sixteen lines and short fact items and fillers, 200 to 300 words in length, are needed. Mr. Bittner writes: "We want stories with ample plot, vigorous action, good characters, romantic theme, the heroine playing an important part. We do not want slushy love stuff dumped into a Western setting; trite Western plots; girly stuff, or stories told in an effeminate style." Payment is at 1 cent a word up, verse 25 cents a line, on acceptance.

Harper's Magazine, 49 E. Thirty-third Street, New York, is now edited by Lee F. Hartman, who succeeds Thomas B. Wells, retired.

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Contributions to our Anthology of Modern Verse will receive our careful consideration and if accepted will be printed with a biographical sketch of the author. We are not "literary advisors," but we are greatly interested in obtaining poems of intrinsic worth whether written by professional poets or by those who have not yet achieved recognition. Send copies of your best poems for evaluation by our editors. Contributors will be asked to guarantee the first edition by placing order for copies; no other financial obligation.

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The Daily Mirror, 235 E. Forty-fifth Street, New York, is in the market for newsy feature stories with a strong love interest or sensational aspect, writes Helen Hadakin, feature editor. "Newspaper writers are invited to be on the lookout for stories which could be worked up into a Sunday magazine type of feature story. Articles should run from 1500 to 3000 words, depending upon nature of material, and accompanied by as much art as possible. We would also like to receive articles on scientific themes, done from a sensational or theoretical viewpoint." Payment, it is stated, will be made promptly for acceptable material, rates not indicated.

Outdoor Life, Denver, Colo., will move to Mt. Morris, Ill., August 1, 1931. It is interested in outdoor articles, on fishing, hunting, and allied subjects, of from 2000 to 2500 words, paying rates of 1 cent a word up on acceptance.

The Ladies' Home Journal, Sixth and Walnut Streets, Philadelphia, now has a tendency toward the greater use of articles under 1000 words, and the use of short short-stories around 1500 words, writes Graeme Lorimer, associate editor. This magazine pays top rates for material, and uses short-stories up to 7000 words, articles up to 5000 words, within its field, also short lyric and humorous verse. No sexy or gangster fiction used.

The American Institute of Grapho-Analysis, Reliance Building, Kansas City, Mo., "is in the active market for specimens of handwriting which free-lance writers may be in a position to secure," writes M. N. Bunker, president. "We want: (1) Specimens of handwriting of criminals who make the first page of a newspaper in more than one state. In other words, if an outstanding crime is committed, and you can get a page of the handwriting of the criminal, either before or after the crime, we are interested in it. Forward by Air Mail and we will report immediately. (2) Miscellaneous specimens of handwriting of people who are doing an unusual thing. A boy in Colorado a few months ago became a national hero. If some one in his neighborhood had offered us a page of his writing at the time he was making the front pages of the newspapers, we could have used it. (3) If you know of active applications of handwriting analysis, or graphology, to any particular business problem, send us a synopsis of what you have learned and we will advise you immediately whether it is worth your time to go ahead and furnish details. Checks for material will go out within twenty-four hours. We are generous in proportion to the value of material. Do not send specimens ordinarily without preliminary inquiry."

The Tower Magazines, 55 Fifth Avenue, consisting of *The Home Magazine*, *The Illustrated Detective Magazine*, *The Illustrated Love Magazine*, and *New Movie Magazine*, announce the appointment of Verne Hardin Porter, formerly editor of *Cosmopolitan*, as executive editor. Managing editors of the various publications are Kenneth W. Hutchinson, Elsie K. Frank, Frederick J. Smith, and Mary Marshall. Hugh Weir is editorial director.

Love Romances, 220 E. Forty-second Street, New York, of the Fiction House group, announces: "For a long time we have been making *Love Romances* a magazine that features the light love story. However, we feel that the congestion in this particular field, and the changing tendencies of modern youngsters, indicate the necessity of a departure from this type. It is our opinion that a more modern type of story has stronger appeal, and we are turning all our efforts now to get this new type of yarn. Give us stories that concern more vital love problems and that deal with emotions that strike more deeply to the heart. The plot ideas will be similar to those used in the 'confession' magazines, and since they're told in the third person, there will be stronger opportunities for characterization and richer emotions. The stories must be clean, of course, and the glamor of romance must still continue to embellish them; but the writers who win consistent pay checks in the future will find a method of putting these effects into the picture without confining themselves to a pastel medium."

Broadcasters' Syndicate, 331 Phoenix Building, Birmingham, Ala., is announced as a firm in the market for good fifteen to thirty-minute radio plays for syndication. Robert H. Brown of the editorial staff writes: "Our plan is to supply radio stations over the country with their needs as far as possible. We will supply tips as to present needs and handle the sale of the finished product, paying expenses involved in selling and deducting a small commission from check received from the broadcasting station."

Jungle Stories, 80 Lafayette Street, New York, new Clayton magazine devoted to adventure stories in strange foreign settings, is principally interested in novels of about 35,000 words.

The Junior Christian Endeavor World, 41 Mt. Vernon Street, Boston, now edited by Stanley B. Vandersall, writes: "Under the new style of our paper, our requirements are for serials of six to eight chapters, 1500 words each; short-stories of 1500 words; interesting items of 100 to 500 words each, with or without illustration, covering current events, history, travel, development of character, use of the Bible, children's organizations, etc. Payment is at ½ cent a word, two weeks after acceptance."

Young's Magazine and *Breezy Stories*, 1071 Sixth Avenue, New York, have reduced their outside short-story length requirements to 6000 words, and their novelette limits to 15,000 words.

Good Housekeeping, Fifty-seventh Street and Eighth Avenue, New York, edited by W. F. Bigelow, writes that it is looking for effective young-love short-stories of about 5000 words, and appealing verse of 3 or 4 stanzas. It is overstocked on articles.

Far East Adventure Stories and *Amazing Detective Stories*, edited by Wallace R. Bamber, have moved from 158 W. Tenth Street, to 25 W. Forty-third Street, New York. *Far East* is being changed back to publication on a bi-monthly basis; *Amazing Detective* remains a quarterly.

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Gang World, 205 E. Forty-second Street, New York, requires that stories it uses shall be very realistic and filled with action and gunfire. Heroes should be sympathetic. "We also want articles with photos up to 3000 words, about current gangs and gangsters of interest," writes Harry Steeger, editor. Payment is at 1 cent and up on acceptance.

Western Rangers, 205 E. Forty-second Street, New York, is particularly anxious to develop new authors, going so far as to give promising contributors detailed criticism and personal attention, writes Harry Steeger, editor.

The Christian Endeavor World, 41 Mt. Vernon Street, Boston, is especially interested in short short-stories, 1500 to 1800 words in length. The outside length for fiction is 2500 words, and preference is given to shorter material, this including serial installments.

Gun Molls, 305 E. Forty-sixth Street, New York, gives the following new length requirements: Short-stories, 3000 to 7000 words; novelettes, 7000 to 30,000; serials, 30,000 up. Stories of the underworld, with woman interest; also true mystery and detective stories, are used; occasional verse. Payment is on acceptance at 1 cent a word minimum.

American Mutual Magazine, Boston, is now on a bi-monthly basis, and is not at present in the market for material.

Real Love Magazine, 79 Seventh Avenue, New York, has been changed from twice-monthly to monthly publication, and is consequently overstocked for the present, writes Daisy S. Bacon, editor. She warns intending contributors that this magazine, while using the confession type of short-story, uses a different type of material than that usually written for confession magazines.

Suburbs and Country Magazine, 2117 N. Charles Street, Baltimore, Md., is the successor to *Country Homes*, formerly at 312 W. Redwood Street, Baltimore. The title, *Country Homes*, was sold to the Crowell Publishing Company, who shortened it to *Country Home*. *Suburbs and Country* is not at present in the market for any material.

Short Stories, Garden City, New York, announces the appointment of Clive Crosby as associate editor, succeeding Frederick Clayton.

Battle Stories, 529 S. Seventh Street, Minneapolis, Minn., has reduced its novelette length limit to 15,000 words, and raised its serial limit to 40,000 words. Payment is at 2 cents a word on acceptance.

The United Press Association and United Feature Syndicate have moved from the Pulitzer Building to the Daily News Building, New York. The United Feature Syndicate recently absorbed the New York World Syndicate and the Metropolitan Newspaper Service.

The Scholastic Coach, 55 W. Forty-second Street, New York, is a new magazine for high-school athletic directors and coaches, to be issued by the publishers of *The Scholastic* and *St. Nicholas*. Robert Harron is editor and C. R. Mease is managing editor.

Strange Stories, after all, is not to be the title of the new magazine devoted to weird and supernatural fiction under preparation by the Clayton Publishing Company. The publishers are not yet ready to release the selected title.

Child Welfare Magazine, Germantown, Pa., will move on September 1 to 1201 Sixteenth Street, N. W., Washington, D. C. It uses educational articles up to 2000 words in length, and verse, paying ½ cent a word for prose, 10 cents a line for verse, on acceptance.

Detective Action Stories, 205 E. Forty-second Street, New York, one of the Popular Publications group, now gives its novelette length limits as 10,000 to 20,000 words. It uses short-stories of 3000 to 10,000 words, and illustrated fact articles up to 3000 words. "Emphasis is placed on the action and atmosphere type of story," writes Harry Steeger, editor. "Clues should be worked out logically and action should be motivated through human emotions. We do not want the deductive type of yarn." The magazine pays on acceptance at 1 cent a word and up.

NEA Service, 1200 W. Third Street, Cleveland, Ohio, which issues a newspaper feature section entitled *Every Week Magazine*, does not care to receive manuscripts from free-lance writers, according to Peter Edson, editor. Unsolicited contributions are returned unread.

Ace High and *Cowboy Stories*, 80 Lafayette Street, New York, announce that C. H. Whipple and David Hertz are no longer associated with them, having resigned to take up free-lance writing. John DuBarry, John Hutchinson, Jr., and Robert K. Murdock, are new associate editors on these two magazines.

Overland Monthly and *Out West Magazine* has moved from Phelen Building, San Francisco, to Room 900, 437 S. Hill Street, Los Angeles.

International Studio, New York, is to be consolidated with *The Connoisseur*, London, England, with the September issue. The American edition will be known as *The Connoisseur and International Studio*, and it is presumed will have representation at the present address, 572 Madison Avenue, New York. Miss Helen Comstock, formerly associate editor, has been appointed American editor.

The Chicagoan, 407 S. Dearborn Street, Chicago, will be increased in size and editorial scope beginning with the August issue, at which time it will be changed from a fortnightly to a monthly.

Our Army Magazine, 160 Jay Street, Brooklyn, N. Y., is edited by Robert Wohlforth, who writes:

"We are in the market for articles of military criticism, controversy, etc., from 3000 to 4000 words in length; short-stories of similar lengths on any war involving the United States, occasional verse, fact items, fillers, and jokes with an army slant. The fiction must be full of authentic characterization, motivation, and action. Only the better type of material is considered. Rates of payment vary, with a ½ cent a word minimum; checks on publication or by arrangement."

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If your manuscript does not impress us as a good sales possibility, it is returned with an opinion which briefly and frankly points out why we cannot undertake to handle it.

If its chances of sale are considered good, the author is immediately notified, and the manuscript is submitted to the logical markets without delay.

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CONTEST NEWS, STATION A-30, Toledo, Ohio

Gentle Reader, 535 Fifth Avenue, New York, is announced as a new monthly magazine devoted to articles on books, authors, and general literary and art topics, to appear in September.

Science and Invention, 381 Fourth Avenue, New York, has been sold by Radio-Science Publications, Inc., to *Popular Mechanics*, 200 E. Ontario Street, Chicago, and will be combined with the latter.

Snappy Magazine, formerly at 28 W. Forty-fourth Street, should now be addressed to 570 Seventh Avenue, New York.

Girl's World, 1701 Chestnut Street, Philadelphia, asks contributors submitting photos or illustrations always to mark on them the price at which they are offered. The magazine is edited for girls of 13 to 16 years. It uses articles of 1000 to 2000 words; short-stories of about 2500 words; serials of five to fifteen chapters, 2500 words each, short editorials, fact items, jokes, etc. Payment is at \$4.50 to \$6 per thousand words, on acceptance.

Better Homes & Gardens, 1714 Locust Street, Des Moines, Ia., Elmer T. Peterson, editor, writes: "All articles for us must be full of what we call 'how to' information, yet have human interest and sparkle. The 1500-word length to which we adhere prohibits rambling and inconsequential detail in our homemaking and gardening articles." The magazine pays on acceptance at 2 cents a word and up.

Fight Stories, 220 E. Forty-second Street, New York, now desires no material longer than 12,000 words in length.

Holland's Magazine, Main and Race Streets, Dallas, Tex., is now under the managing editorship of F. P. Holland. It uses articles on Southern subjects of 3500 to 4000 words, but its needs in this respect are well supplied; also fiction of all types except sex and ultrasophisticated stories. They must be professional in craftsmanship and finish. Short-story limits are 5000 to 8000 words; serials 30,000 to 80,000. Verse of not more than 24 lines is purchased. Rates are 1½ cents a word up, verse 50 cents per line, photos \$3 and up, on acceptance.

Modern Romances, 100 Fifth Avenue, New York, edited by Lyon Mearson, is in the market only for short-stories of 2000 to 6000 words, shorter lengths preferred. These should be of the first-person confession type, heavily emotional, but not sexy. Novelettes and serials are handled by assignment. Payment is on acceptance at 2 cents a word.

Detective Book and *Detective Classics*, 220 E. Forty-second Street, New York, of the Fiction House group, are overstocked.

The Parents' Magazine, 255 Fourth Avenue, New York, is overstocked on practically all types of material except jokes, pointers for parents, and recipes. The "Family Fun" and "Things for Children to Do and Make" departments have been discontinued, thus closing the market to games or party suggestions.

Startling Detective Adventures, 529 S. Seventh Street, Minneapolis, Minn., specifies that its true crime and detective stories must be told in the first person. Official by-line accounts are preferred.

Progressive Farmer and Southern Ruralist, Birmingham, Ala., Alexander Nunn, associate editor, writes: "As a rule we do not cater to the professional writer. In too many cases he does not get the farm touch in his stories or articles, and that is what we are always looking for. We use as much good material as we can find space for from farmers themselves and agricultural leaders. Material is paid for on publication at the following ordinary rates: Photos, \$1 each; articles, \$3 per column. No jokes accepted." The magazine in addition uses a few serials, these, of course, being purchased from professional writers.

Atlantica, 33 W. Seventieth Street, New York, is no longer interested in receiving short-stories or photos. It uses feature articles concerning Italo-Americans or of interest to them, paying ½ cent a word on acceptance.

The Matrix Magazine, Box 519, St. Joseph, Mo., writes that it is glad to consider stories, poems, plays, and articles, but offers payment only in prizes.

Calgary Eye-Opener, Box 2068, Minneapolis, Minn., is now edited by Phil Rolfsen, with E. A. Sumner associate. Rates of payment for humorous contributions acceptable to this magazine are now from \$1 to \$10 each, depending on merit, payment on acceptance.

The Elks Magazine, 50 E. Forty-second Street, New York, pays \$10 each for acceptable cross-word puzzles.

The Sportsman's Digest, 22 E. Twelfth Street, Cincinnati, Ohio, is overstocked with material for its fall and winter issues.

Play Mate Magazine, 3025 E. Seventy-fifth Street, Cleveland, Ohio, is now edited by Esther Cooper, who writes: "We are in the market for entertaining short-stories of 1500 to 2500 words 800-word natural history articles, and juvenile verse, 25 lines maximum. Serials usually are written by arrangement with the editor; the preference is for five-part stories of 2500 words each part. Photos of children or animals, also foreign scenes are purchased. At present we need no craft articles, editorials, art work, or stories with the too-obvious moral. Payment is on acceptance at 1 to 3 cents per word; verse, 25 cents a line; photos, \$1 to \$3."

Liberty, 1926 Broadway, New York, is now edited by William Muirice Flynn, who succeeds Sheppard Butler.

Announcement is made that on October 1st Ray Long will retire as president of the International Magazine Company and editor of *Cosmopolitan*. He will be succeeded by Harry Payne Burton, formerly editor of *McCall's*, and present editor of *Physical Culture*. Mr. Long will become chairman of the board of Richard M. Smith, Inc., a book publishing firm which he founded a year ago.

The Farm Journal, Philadelphia, is at present overstocked with fiction.

THE SERVICE IN VOGUE

NO agency, to be truly helpful to its clients, can confine itself to a single service. A man who cannot prepare the material he offers for sale, in a businesslike manner, should not try to sell the work of conscientious and hard-working writers.

The statement I am about to make is not intended to reflect upon the abilities of my various clients, many of whom are good personal friends. It merely goes to prove my point. Out of all the stories I sold in the month of May, only **ONE** was sent to me ready for submission! In order to present the remainder for sale, I had to check syntax, type (sometimes several times, before they could be rendered satisfactory), and then introduce them to the editors who would take them.

When these stories finally left the Studio, they were professional in every detail. They had not cost a tremendous sum, and were typed in conventional pica, on the very best bond paper. They brought their writers, in every instance, **MORE MONEY THAN HAD BEEN EXPECTED!**

Of these stories, only **ONE** could have been sold by an average agent!

Material is first submitted for sales service only. The rates are as follows: \$1.00 up to 4,000 words, \$1.50 up to 7,000 words and 20c a thousand thereafter. No movie material or radio plays accepted. In case of sale, reading fee is returned. If not acceptable to me, a criticism and estimate of ability is given.

Two markets are demanding 2,000 word gangster material, and paying around a cent a word. One pays \$25 for a story. This is a good chance to sell rejected *Liberty* short-shorts at a profit. There is also a booming market for western romances, all lengths, and for war-air yarns. If you have a finely written 6,000 word story, of the *Saturday Evening Post* variety, let me see it.

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AUTHORS' TYPIST

Fannie Warren Kelly, 102 Vista Pl., Mt. Vernon, N. Y.

My Story, 100 Fifth Avenue, New York, is announced as a new confession magazine to be issued by the Dell Publishing Company. Lyon Mearson, editor, writes: "We want emotional stories written in the first person, and we do not care whether or not they end happily, but they must be true to life and must mirror the honest sentiments and feelings of ordinary human beings. No wise-cracking, no foreign scenes, and no odd plot complications. Our rate is 2 cents a word, payable on acceptance, and we like stories to be 5000 words or under. Stories of 3000 words will receive a special welcome. All stories published anonymously."

Dell Publishing Company, 100 Fifth Avenue, New York, announces a new Western magazine, the title to be released later. "Stories for this magazine should be as far from the trite Western stories as possible," writes Carson W. Mowre, editor. "There is no formula other than that the story be original, different, and true to locale. Love interest is barred. Short-stories should be 5000 words in length; novelettes 10,000, and novels 20,000. Stories desired immediately. Rates are good and payment on acceptance."

War Stories, 100 Fifth Avenue, New York, will be reduced in size and price beginning with November, writes A. H. Bittner, editor. It is consequently overstocked with war fiction. True feature articles of from 2000 to 5000 words are used. Payment is on acceptance at 1½ cents a word.

The Christian Board of Publication, which issues *Boys' Comrade*, *Front Rank*, *Girls' Circle*, *Junior World*, and *Storyland*, juvenile periodicals, should be hereafter addressed at Beaumont and Pine Streets, St. Louis, Mo., instead of 2712 Pine Street.

Contemporary Vision, 259 S. Forty-fourth Street, Philadelphia, announces that it is changing its format so that more poetry can be purchased. Rates are being changed from 25 cents per line to \$1 per poem. Poems of not more than 25 lines are preferred. They should be modern in thought, modern but not freakish in technique. Brief articles on contemporary poetry, reviews of current poetry, etc. are used, from 50 to 300 words in length. Payment is by arrangement. News items are used but not paid for.

The Mohawk Press, 350 Madison Avenue, New York, is a book publishing firm issuing general literature. Dorothy Waring, editor, writes: "We are endeavoring to publish books of high standard, but we are not too conservative. Sensational manuscripts are considered if well written; sensational, of course, does not mean cheap. We publish sociological, romantic, adventure, and historical novels of about 75,000 words, and all types of non-fiction except religious treatises—lengths from 100,000 to 150,000. Juvenile fiction and non-fiction, including fairy tales, for ages six years up, will be considered. Our method of payment is on the royalty basis."

Bulletin of Photography, Philadelphia, has been merged with *The Camera*, 636 Franklin Street, Philadelphia.

Ballyhoo, 100 Fifth Avenue, New York, new humorous magazine of the Dell Publishing Company, has made its appearance. It will apparently offer little market for contributed jokes, being chiefly made up of pictorial humor and staff-written material.

Discontinued—Suspended

The Beacon, Boston.

Brooklyn Home Journal, New York.

Popular Poetry, Cincinnati, O.

Young Churchman and *The Shepherd's Arms*, Milwaukee, Wis.

Zoom, New York.

Prize Contests

Scribners' Magazine, 597 Fifth Avenue, New York, announces a new long-story contest. A prize of \$5000 will be paid for the best story of between 15,000 and 30,000 words. The closing date is February 1, 1932. All American writers (United States and Canada) are eligible to compete. Manuscripts should be addressed to the Contest Editor. They will be read as rapidly as possible, and stories will either be purchased or returned at once. From those selected for publication the judges will select the winner. Charles Scribner's Sons will claim the privilege of publishing the prize-winner in book form on royalty terms acceptable to the author. As many stories will be purchased as their quality warrants. The general type of story sought can be seen by the examples of the first competition, conducted last year. While the competition is aimed at stimulating American writing, and particularly American writing in this long-dormant form, the Magazine is interested in seeing, with a view to publication, short novels by authors from other countries which are not eligible for the contest.

The Amarillo Tri-State Fair announces a prize contest open to all writers and closing September 1, 1931. The various divisions of the contest are as follows: Short-story not over 5000 words, prizes, \$15, \$7.50, and \$5; feature article, not over 1500 words, prizes, \$9, \$5, and \$2; personality article, not over 1500 words, prizes, \$9, \$5, \$2; metrical poem, not over 36 lines, prizes, \$9, \$2, and \$1; historical article, prizes, \$5, \$2, and \$1; free verse, not over 36 lines, prizes, \$9, \$5, and \$2. Manuscripts to be submitted under pen name, accompanied by sealed envelope with pen name outside, real name and address on inside. Enclose return postage. Address manuscripts to Mrs. Herbert M. Timmons, 1607 Hayden Street, Amarillo, Tex.

Detective Action Stories and *Western Rangers*, 205 E. Forty-second Street, New York, offer monthly prizes for letters of criticism on the magazine and contents.

Stamp's Magazine, 17140 Third Avenue, Detroit, Mich., announces a contest for a new name for the magazine, closing October 1. Only one name can be submitted by contestant. Prize, \$25.

Field & Stream, 578 Madison Avenue, New York, offers a series of prizes in merchandise for big fish catches. Details of contest in recent issues of the magazine.

BOOKS NEEDED BY ALL WRITERS

Out of the great variety of books published for writers, it is obvious that a few are outstanding, that these few do in a limited space what the many do through thousands of pages. It is not necessary to wade through volume after volume. Below are described three books that every writer will find invaluable and that do the work of many volumes. They are specially priced, selling lower now than ever before. The supply of each is limited.

CONSCIOUS SHORT-STORY TECHNIQUE

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This little book has won the acclaim of critics and readers everywhere. It is a best seller among books for writers and is the work of an instructor in fiction writing who is regarded as the leader in this work. A pithy, stimulating, thoroughly modern book that every writer should have. Now, postpaid, only.....\$1.10

THIS FICTION BUSINESS

By H. Bedford-Jones

An absorbingly interesting and practical book by one of the most prolific writers in America. "His common sense and invaluable information on literary markets may well prove the open sesame to writers," says a critic. Published by Covici-Friede, New York, to sell at \$2. Now, postpaid, only.....\$1.50

HOW TO WRITE A SCREENABLE PLOT

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This is an entire course, consisting of fourteen lessons and fifty-three assignments. This book covers writing for the screen, making a magazine story screenable and contains important information that will be found of the greatest help to all who want to write the longer fiction forms. This course originally sold for \$10 and has never been priced as low as at present. Order promptly for the supply is very limited. Now, postpaid, only.....\$1.25

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1,000 words or less....\$1.00	2,000 to 3,000 words...\$2.25
1,000 to 2,000 words... 1.60	3,000 to 4,000 words... 3.00
4,000 to 5,000 words...\$3.75	

Words over 5,000 in one manuscript, and up to 10,000 words, 50 cents additional for each thousand words.

For more than 40,000 words, special rates on request.

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Trade, Technical and Class Journal Department

JOHN T. BARTLETT, EDITOR

SELLING MATERIAL MORE THAN ONCE

I sell a photograph and how-to-make-it description of an article to Illustrated Mechanics. They purchase it with full rights, which naturally prevents me from trying to sell that particular photograph to Popular Science, Popular Mechanics, etc.

Is it permissible, or would it be the proper thing, for me to take four or five vastly different views of this device, change the descriptive wording, and submit to other scientific magazines?

Would any trouble with the first and second magazines arise?

Would the second photograph infringe on any copyright law?

Is there any way to sell the same idea to more than one magazine?—R. J. M., Mo.

THE reply to the first question is an emphatic no, unless each magazine understands that it is not buying exclusive rights. The second photograph would not violate the copyright laws, but magazine editors, coming on the same material in competing publications, decidedly would object.

It is ethical to sell article material, worked up in new ways, for publication in fields which do not overlap. A good example occurred when a new amusement enterprise, catch-your-own-trout, was established in Denver. Stories on the new idea were sold to amusement, sporting goods, plumbing, and several other magazines.

Magazine editors are a practical lot, not disposed haggle over exclusiveness when it is worth nothing to them. Usually they will freely consent to sale of similar material in non-conflicting fields. The writer must use judgment, but often consent can be taken for granted.

LITERARY MARKET TIPS

IN THE TRADE, TECHNICAL, AND CLASS JOURNAL FIELD

Power, Tenth Avenue at Thirty-sixth Street (after September 1, 330 W. Forty-second Street), New York, states that it does not accept material from free-lance writers. Over half its space is represented by staff material, the remainder by specialists in the field, which covers power generation, transmission and application, and power services. Most of the latter articles are prepared on assignment. Rates run from \$10 to \$15 per 1200-word page. E. C. Hutchinson is editor.

Paper Selling, 1911-1913 Conway Building, Chicago, Frank C. Petrino, editor, pays ½ cent and up, usually 1 cent, on acceptance, for creative, aggressive salesmanship articles with any paper or paper products as the theme. These should not run over 1200 words.

Articles relating to technical, semi-technical and management aspects of wood working—gluing, finishing, machinery, kiln drying, time study, waste elimination, improved efficiency, etc., in wood working industry and plants, are sought by *Wood Working Industries*, 415 W. Fourth Street, Jamestown, N. Y. Payment varies, but is never less than 1 cent. L. M. Nichols is editor.

In order to assist inquirers who are desirous of writing for *Shoe Repair Service*, 702 Commercial Building, St. Louis, A. V. Fingulin, editor, has prepared a form letter which he sends with a copy of the publication for the inquirer's edification. Editor Fingulin impresses upon the inquirer that *Shoe Repair Service* is not so much interested in the shoe maker, as in the shoe repairer, or shoe rebuilder, as he is more commonly called today. Simple style, full of "humanness," is required—not "fine" writing. Descriptions alone won't do, but, in addition to the "what" of a thing, there must be, also, the "why" and the "how" of it. For such material, ½ to 1½ cents a per word, depending upon the character of the story, how hard it was to get, and how well it is handled, is paid, with \$1 to \$2.50 for pictures.

Linens & Domestics, (formerly known as *Linens*) which has recently been purchased by the Haire Publishing Co., 1170 Broadway, New York, gives its editorial aims as follows: To publish all the news of the linens and domestic trade, news of fresh styles and designs, new weaves, new manufacturing processes, news of sales promotional and merchandise events, news of the consumer. There will be no "puffing" of insignificant news, no "free publicity," no "space fillers." Interviews will be sought with buyers and merchandise managers on table linens, towels, decorative linens, blankets, quilts, bed spreads, sheets, etc. Payment will be made on publication at from 1 to 2 cents a word, photos \$1 to \$3. The editor is Julien Elfenbein.

H. B. Kaeppl, managing editor of *Ceramic Industry*, 59 E. Van Buren Street, Chicago, writes: "We want news items pertaining to pottery, glass and enamel plants, executives, sales campaigns, production activity, and practically any phase of operating and selling. In the enamel field we are interested only in vitreous porcelain enamels, not paints, lacquers, Japan, etc. Photos and other illustrations are highly desirable. One cent a word is paid on publication."

Eighty per cent of the material used in *Warm Air Heating*, 109 S. 9th Street, St. Louis, Mo., is supplied by the new editorial board, according to Paul L. Reed, editor. He advises, "Do not submit without first writing on scope and nature of article."

FOLLOWED SUGGESTIONS SOLD THE STORY



E. S. Dellinger, Springer, New Mexico, has effected sales of "duds" a number of times by submitting manuscripts to THE AUTHOR & JOURNALIST. His fiction has appeared in *Adventure*, *Railroad Man's*, and a number of other magazines.

Author & Journalist Criticism Service Helped E. S. Dellinger, New Mexico Writer

Dear Mr. Hawkins:

You will be interested to know that I worked over the story sent you, "Knights of the Rail"; changed some of the characters, changed the conflict and strengthened the plot, which you told me was weak, and sold the story a few days ago. The editor, who has bought quite a bit of my stuff, considered it the best story of mine he had seen. Thanks for the suggestions!

Sincerely,

E. S. DELLINGER.

A. & J. SERVICE IS INDIVIDUAL

The effort of every AUTHOR & JOURNALIST criticism is to help the writer with his own peculiar problems. Criticisms are given by members of the AUTHOR & JOURNALIST staff who have been writing and selling their own work over a long period of years. Their advice is sound and practical. No aimless theorizing, but frank, constructive, helpful analysis.

Our files contain numerous letters like that of Mr. Dellinger above, from beginners and professionals alike, thanking us for the sane, constructive advice we have given—advice which frequently has enabled the writers to rebuild unsalable yarns into material that sold.

The unique Progress Chart, rating the writer for nineteen fundamentals, and the copyrighted A. & J. Story-Sales System, are free to all fiction clients. The criticism service covers long and short fiction, articles, poems, and all types of literary work.

The service is prompt. In almost all cases, manuscripts are returned to their writers with detailed criticism within 72 hours.

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For each prose manuscript of—

1,000 words	\$2.00	5,000 to 6,000	\$4.50
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2,000 to 3,000	3.00	7,000 to 8,000	5.50
3,000 to 4,000	3.50	8,000 to 9,000	6.00
4,000 to 5,000	4.00	9,000 to 10,000	6.50
Each additional thousand words above 10,000			.40

OTHER SERVICE BRANCHES

Literary revision with typing, per M words	\$2.00
Letter perfect typing, prose, per M	.75
Verse criticism: Each poem, 20 lines or less	1.00
Additional lines, each	.05
Play criticism: For each act	5.00
All fees payable in advance. Enclose return postage.	

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which I send herewith. It contains _____ words, and I enclose _____ to cover, in accordance with your regular scale of fees. I also enclose return postage. If this is fiction manuscript, I understand I am to receive the free PROGRESS CHART and A. & J. Story Sales System.

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1839 Champa Street, Denver, Colorado

The new address of *Western Building Forum* is 381 Bush Street, San Francisco. Tracey Moore, editor, writes, "We have no funds for editorial material beyond that supplied by regular channels."

R. C. Remington, editor-manager of *How To Sell*, Mount Morris, Ill., has prepared a folder, "Notice to Contributors," which he will be glad to send to interested writers.

Refrigerating World, 25 W. Broadway, New York, has expanded its editorial scope to include the general field of refrigeration instead of devoting its pages largely to ice and ice merchandising as heretofore. C. G. Wood is editor.

Transportation, Detwiller Building, Pershing Square, Los Angeles, will not be in the market for anything before October, according to Charles Dillon, editor.

Southern Dairy Product Journal, Trust Company of Georgia Building, Atlanta Ga., pays a half cent a word on publication for articles of interest to southern dairy products producers and distributors. E. R. Denmark is editor.

V. M. McConnell, editor of *Furniture Index*, Fourth at Clinton Streets, Jamestown, New York, prefers short articles covering one phase of management or merchandising, or one or two successful ideas, with good photos where warranted. Articles must be tersely written. Subjects include retail handling and selling of furniture, floor coverings, radios, stoves, refrigerators, gifts, bedding, etc. One cent a word, \$2 to \$4 for photos, paid on publication.

Mortuary Management, 1095 Market Street, San Francisco, pays 1/2 to 2 cents per word, depending on quality, for articles pertaining to problems of managing a mortuary, selling, accounting, credits, collections, etc.

Metalcraft, 1415 W. Fourth Street, Jamestown, New York, L. M. Nichols, editor, is in the market for articles describing outstanding installation of architectural or hollow metal work—aluminum, copper, brass, nickel, bronze, monel metal, chrome nickel, steel, etc.—new buildings which are featured by unusual metal ornamentations or embellishments. Not less than 1 cent per word is paid on publication.

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Correspondence Invited.

BOOK MANUSCRIPTS

THE AUTHOR & JOURNALIST has special facilities for authoritative book criticism and marketing help. Criticism fee, \$6.50 for first 10,000 words, plus 40c for each additional thousand words above 10,000. Literary revision with typing, \$2.00 per thousand words. Letter-perfect typing, 75c per thousand words. All book manuscripts, with fee and return postage, should be addressed to Willard E. Hawkins, Chief of Criticism Staff, The Author & Journalist, 1839 Champa St., Denver, Colo.

Jerome T. (Jerry) Shaw, editor of *Tires*, 420 Lexington Avenue, New York, commenting on the new size publication, writes: "Because of our somewhat limited editorial space we must now confine our news reports to actual news developments. Such reports must be brief. At this time we are in the market for special merchandising articles. These articles must be confined to 1000 to 1500 words and must refer to merchandising and service practices of concerns doing a substantial tire business. We are now interested in articles referring to other forms of merchandise and service than tires, but sold and rendered by stations also featuring tires. For instance, we can use articles explaining the sale methods or service methods followed in the brake department of a service station or in the battery department, wheel aligning department, lubrication department or gasoline department. "We are continuing our old rate of payment for manuscript, viz., 1/2 to 1 cent a word for feature articles and 25 cents a type inch for news, which is set in 8 point, 10 1/2 ems measure. News must be briefed. We pay \$3 per photograph accepted and for other art work at a fair value.

Jewelry Trade News, effective July 1, was merged with *The Keystone*, 1505 Race Street, Philadelphia, and will continue as a section in the latter publication. F. C. Emmerling, associate editor, writes: "We are planning to use a lot of very short and brief articles on successful merchandising promotions now that *The Keystone* staff is augmented, and I shall let you know our plans as they mature."

B. M. Ikert, managing editor of *Motor Maintenance*, Tribune Tower, Chicago, announces that outside purchases of manuscripts have been curtailed considerably, and the magazine is now depending more on contributions from its own staff.

"We are literally starving for the right type of material done in the way we want it," writes Milton L. Samson, editor of *Furniture Merchandising*, High Point, N. C. "It appears to me after going over some fifty or sixty manuscripts a month that the average free lance takes the editor for little else than a sucker. I'd be ashamed to send out some of the stories I get in almost every day's mail. Is it laziness or inability?" *Furniture Merchandising* is in the market for high-type retail furniture selling stories, accounts of successful promotion, etc.; also, good window display photos and others that tell a story. Rates for pictures are \$1 to \$3 usually, but up to \$5 or more will be paid for unusual subjects. Manuscript rates run from 1 to 3 cents per word.

J. M. Thacker, editor of *Laundry Age*, 1478 Broadway, New York, writes: "The only articles we can use now are good ones on the advisability of laundries operating a dry cleaning department. Owners of laundries with such service should supply the information."

C. S. Sewell, editor of *The Spice Mill*, 106 Water Street, New York, reports that, owing to the fact that the number of pages in *The Spice Mill* has been very materially reduced, he is unable to purchase much material.

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